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**XIPPAS GALLERY-REALITIES AND PLAUSIBILITIES [CURATOR
ALEXANDRA MOSCHOVI]**

**Petros Chrisostomou [London, United Kingdom, 22- 2-
1981]has a specific photo and art technique: he creates plaster casts in
similar dimensions to the material which is going to use.**

On his work "Big wig 21" [2006][color photograph] introduces us a wine glass that is being covered up by locks of hair and reminds us a lot the work "Hair" [1999] by Jeff Koons [York, Pennsylvania, U. S. A, 21-1-1955] that we enjoyed so much in the art exhibition of Deste Foundation "Fractured Figure" [2007]. The artist points out that fashion style, vogue or feminine sex took tremendous dimensions in our era and that elegance is a very fragile thing. It is not coincidental the fact that the hair leans on glass which is a very fragile material but also empty from wine and context. Did the fashion world have an essence or it is vacant? The artist puts this question to the visitor without any expectation of ready and direct answers. Furthermore this work was being created after the artist's visit at the Auschwitz concentration camp in which he saw the caught Jewish's' hair by Nazis there, as a historical monument. The seductive element from TV commercials could coexist with the macabre use of those hairs for pillows' context by the Nazis.

On his work "Skatospore II" [2008][color photograph] Chinese mushrooms leaned on a glass again, creating a feminine shape but at the mirror appears an alien creature that has on its legs a photograph with a family's members. The game on the mirror is a very usual technique in painters such as Velazketh [Seville, Spain, 6- 6 -1599- Madrid, Spain, 6- 8-1660] or Jan Van Eyck [Maaseick, Belgium, 1390- Bruges, Belgium, 9-7-1441]. Something parasitic or dangerous such as mushrooms co exists with something elegant, fragile or luxurious like this glass. Furthermore the Chinese mushrooms are a symbol of immortality and happiness, while the glass is empty from wine which could be a reference to the life and passion.

On his work "Hero" [color photograph] we noticed a thistle at a room in a situation of mess. In addition to this the artist used British pens as warms to give an atmosphere of decadence in the space. The

domination of Nature at the place is more than obvious and some shapes look to climb on this plant like they are its own children. Thistle is a well known plant from the martyrdom of Jesus Christ. As a conclusion this plant is the personal hero of the artist.

Christina Dimitriadis [Salonica, Greece, 1967] on her work "Upside down" [2008][color photograph] exposes a woman that leans on a wall. She is being covered by her dress from the belly and higher. In addition to this she has her legs up and at the place of her hands. This means that the specific person has the practicalness to create and to gain the heavenly knowledge and from the theory easily to pass in action. In the place of the head there is the woman's cunt and this could symbolize her free and sensitive mind to accept spiritual and intellectual forces. If we forget that this model is a woman we will see an occult creature with a cunt as a head and her legs to remind horns. The white color is the symbol of purity and this position reminds a lot the martyrdom of Saint Peter that he had been crossed topsy-turvy. This woman takes this position as a way to gain knowledge from the heaven or the sky through materialism that legs symbolize.

The work "Bedded"[2004][color photograph] reminds a lot the work of Maurizio Cattelan [Padua, Italy, 21- 9-1960] "All"that we see in the art exhibition "A guest and a host = a ghost" at the Deste Foundation that lasts until 31-12-2009. Could be a frozen mountain or a corpse?

In her work "The stain"[2004] [color photograph] we noticed a young woman in the four, totally naked on a sexual position but she is alone. Among her legs we noticed the shape of a man that could bring on her memory each time she is alone.

Petros Efstathiadis [Edessa, Greece, 8- 9-1980] on his work "The girl"[2008][lambda print on aluminum] introduces us a girl with a party dress and a birthday cake, having as a background a plastic material that has nothing to do with the natural environment.

On his work "Man with apples"[2008][Lambda print on aluminum] we see an old man that has money at his costume as a medal and the apples below his legs could have been a symbol of sin or sexual pleasures that he enjoyed in a major degree at his youth. The money at his costume revealed a connection of this man with the material things of life even if his clothing is not luxurious and it doesn't remind rustic dress at all.

On his work "The wonder boy"[2008][lambda print on aluminum] we see a boy as an astronaut and it is questionable if under these conditions[life in province] he could make his dreams come true. The glamour that some of the persons send forth is unsuitable with the gloomy, provincial environment. The plastic functions as a mean of protection for these three persons. On the contrary Anne Hardy' s work [London, England, 1970] is being distinguished by its futuristic, technological and geometrical character of her environments and her dedication to internal spaces. In Anne Hardy' s photos Nature invades to the place and the physical or material objects become one with it. Furthermore one of the main characteristics of Anne Hardy's art is the lack of humans' existence that is being replaced by objects of the nightlife or from routine, creating a claustrophobic atmosphere. On the contrary on Efstathiadi's work the human element is quite intensive: some times is being covered by glamour shades and other times is being dressed following the nationalism of Balkans and creating a peculiar global antinomy that moves between local and cosmopolitan.

Panos Kokkinias[Athens, Greece, 4-7-1965]on his work "Metro"[digital chromogenic series, Fuji color, crystal archive print] [2006] from "Here we are series" [2000-2007] introduces us different groups of people that co exist at the railway station of the Saint Demetrius. The symbol of exit dominates in this photo and it is understood an escaping from the everyday life problems. The sign of Saint Demetrius and exit are not coincidental: according to the artist's view these people will gain a place in sanctity from the life routine that the station of underground symbolizes. The most of them do not see each other and they look very concerned about their own problems. Two people are being distinguished from the ground:[1] the man with the red shirt [symbol of love] who holds a bucket of flowers and he is ready to make a proposal of wedding as it seems and [2] the woman with the curly hair who looks carefree to stare at nowhere. We noticed a left hand turn direction and only few of them have the courage to take a look on the photographer from the other side. Kokkinias from an objective point of view functions as an angel or divine person that observes in calmness the world. Kokkinias let the viewers to imagine the continuity of this frozen moment and to act proportionately. Some of them they look the end of tunnel and they expect to see the light of the train that could be also the light of their life or the resolution of their problems. Some of the people seemed to be anxious for their final destination. In their majority they do not look each other and Kokkinias emphasizes the social isolation at the urban everyday life.

On his work "Urania"[2007][digital chromogenic series, Fuji color, crystal archive print] we see the reflections of the people at the left part of the scales and the artist creates by this way a photographic painting that breaks every rule of logic. Are people ghosts or

dematerialized? This photograph is being characterized by a brilliant purity that comes up by an arbitrary way.

Dimitra Lazaridis [Alexandroupolis, Greece, 13- 9 -1966] on her work "Family nest"[2008][lambda print on aluminum in Plexiglas] follows the traditional iconography of the Renaissance's family portraits such as Peter Paul Rubens[Siegen, Westphalia, Germany, 28-6-1577- Antwerp, Belgium, 30- 5-1642] and his work "Deborah Kip, wife of sir Balthazar Gerbier and her children" [1629 -1630][Dimensions:1,658 x 1,778m][Andrew Mellon fund,1971][National Gallery of Art, Washington, U. S. A] not with painting rules but with photographic terms. Her scenes are not multi faced as it happens with Rubens. The artist uses as models members by her family:[1] her son and [2]her female cousin. The work expresses an aerial mood and the pillow among woman's legs could have been a substitute of a phallic symbol or an unconscious desire for the other half who might be inexistent. The global sphere at the table is the symbol of the ecumenical character of family's institution. The ball at the right part of the work and the comics at the left part express a playful atmosphere. The opened window at the right part of the work is the symbol of the free mind and the opened or progressive horizons that two young people have even if they are not as convenient as they wished in this specific space, sharing the couch. The artist points out that in family's life the members shared moments of happiness in the same degree with difficulties and uncomfortable situations. The young boy still works on computer but the young girl tries to sleep and there is a certain contradiction between them. The cells in ancient Greek mythology were the symbol of Poseidon and Triton and we could parallelize cells with human ears that accept the

divine speech. In this occasion the artist could mean that the family members hear the others with attention and they are easy listeners. The photo with the climbing plant at the background is the symbol of family tree and a sign for its high social position. The grapes symbolize the enjoyment and they define the temporal period of this photo: it was taken August or September in the end of Summer and at the beginning of Autumn, somewhere between enjoyment and work.

Vassilis Polychronakis[Athens, Greece, 1975] on his work "Margherita"[2004] from "Nowhere series"[2003-5][digital c-print] introduces us a young woman holding a glass of wine and dressed in red. It seems to be in melancholy as the weather points out by the moist windows. Her food is being untouched – a sign of anorexia due to her sadness- while the pencil and the paper above the closed window reveals an erotic disappointment. Red is the color that dominates in the table as a factor which indicates this situation. She is very perplexed by the way she holds the glass and it seems to be dived on her memories. The paper in letters is a common motive that we usually met in the intimate scenes of the Eighteenth century painters such as Jean Honore Fragonard [Grasse, France, 5- 4-1732 - Paris, France, 22- 8-1806] and works such as "The love letter"[1773][Oil on canvas][Dimensions: 83,2cm x 67cm][The Jules Bache Collection,1949][Metropolitan Museum of Art, New York, U. S. A].

This photograph comes in contradiction with the other that its title is "Michael"[2004] from "Nowhere series"[2003 -5][digital c-print].A very sensual, athletic and half naked boy smokes a cigarette and he takes a very convenient position in a place so unsuitable to do so such as is the place of cousin, which is ideal for cooking but not for resting. As it seems he is on a sexual mood and he is ready to accept inside him

the vegetables at the left part of the photo. In other words he reaches a kind of Naturalism and love for Nature but with sexual shades.

Furthermore the bananas as a substitute of penis are in favor of this direction. The influence by the Symbolism's movement on this artist is more than obvious.

Dimitris Tsoublekas[Athens, Greece, 3 - 2-1967] makes a huge impression on the audience with his work "Family affairs series, 2004-2007"[lambda print]. The magical element is quite intensive especially in the picture of a man who has deer's head which is the symbol of longevity, high social class, success and richness.

A very impressive moment is the one in which the horse's headed [the horse is a symbol of power and knowledge and also a reference to the Western side of Parthenon's frieze and the starting point of the ceremony of Panathenea] father provides protection on his child.

On another picture we noticed a mother, a father and their child with heads by carved vegetables[carrots or potatoes] as an artist's effort to attribute the characteristics of their faces. The father and the child seem to be happy, while mother was inexpressible.

The view is occult but if we noticed more carefully at the down picture we will see inside to a casserole these specific heads accompanied by a cock and they are ready for cooking. The cock is a solar symbol and the cooking is a method for the other food materials to accept Sun's beams. Tsoublekas could point out the vegetal origin of some human species. Maybe it is a cooked and magical vegetables' sunbathing with only one goal: to gain Sun's magic idioms as a ritual.

On another picture a young man eats with a casserole placed on his head and this could mean that his head and mind functions as a cooking utensil. In other words: he thinks too much.

Also we notice a young man that has a rabbit on his chest, while he is dreaming on bed. The rabbit is a symbol of luck or lust and we can suppose that this specific person has happy or erotic dreams.

Another picture of Tsoublekas at this photographic many-pleated reminds a lot the painting of Caravaggio[Milan, Italy, 29- 9-1571- Porto Ercole, Grosseto, Tuscany, Italy, 18-7-1610] "David and Goliath" [1610][Oil on canvas][125 cm x101 cm][Galleria Bborgeshe].

Tsoublekas' pictures are very atmospheric and it seems to be taken in front of a vase, filled by a refined liquid [not so pure all the times] or they look like to the magical spheres when the children play with them and they reversed their context that moves in different directions.

Yorgis Yerolympos[Paris, France,7- 8-1973]introduces us on his works "Major political party rally I and ii"[2007] [lambda print] pre-elections gatherings of two main Greek political parties [P. A. S. O. K and New Democracy]. The artist through the similarity of these political scenes points out the ending of ideologies in both political parties. But if we noticed more carefully the photo from the gathering of New Democracy we will see Greek flags beside the political party's flags. On the contrary we will not see the same thing for P. A. S. O. K. The fans of New Democracy do not hesitate to express their nationalism and to consider it equivalent to their political party. Photography becomes a model of expression for the differences and the similarities in these two political parties. The color which discerns blue from green is yellow, the par excellence color of the sun, the truth and Enlightenment, something

that lacks by the party of New Democracy and exists at a smaller degree on P. A. S. O. K' s flags. So someone could claim that from the Greek political scene the yellow color is the great absent [there isn't any political party on Greece with this kind of color] and the ideas that this symbolizes.

REALITIES AND PLAUSIBILITIES
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TUESDAY-FRIDAY 12.00-20.00 P.M
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